Research on Chinese Cultural Communication Strategies on Social Media Platforms-Based on Weibo Li Ziqi Topic Network Text Analysis

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Abstract—**This study investigates the traditional culture communication strategy on social media platforms, employing text mining technology as the research method. It focuses on analyzing user emotions in response to the event of "Li Ziqi's return." The findings reveal that users' emotions are predominantly neutral, followed by positive emotions, with a notably low proportion of negative emotions. This indicates high user recognition of Li's return and their re-examination and identification with the value of traditional culture. The study further finds that users have transitioned from being "content consumers" to "value interpreters" in the new media environment. Consequently, traditional culture communication has shifted from a focus on "traffic" to emphasizing "cultural identity." This shift poses higher requirements for the modern translation of traditional culture IP in the future.**

Keywords—**cultural communication, text mining, social media**

I. INTRODUCTION

Globalization and digital technology are fundamentally transforming the systems of cultural communication. Social media, as a rapidly evolving medium, facilitates cross-cultural integration and opens up new avenues for the inheritance and innovation of Chinese culture. In the digital age, converting the collective memory of farming civilization into communication symbols, understanding how traditional values can resonate globally, and establishing a sustainable cultural communication ecosystem have become crucial issues in global cultural research. Despite these advancements, the dissemination of traditional culture still faces significant challenges. There is a lack of in-depth excavation of cultural meanings and innovation in dissemination methods, which limits the global reach and impact of traditional cultures.

The key issue lies in promoting the innovative development and dissemination of traditional culture in the Digital Age. China has recently leveraged social media platforms to enhance its soft power, showcase its unique cultural elements, and facilitate cultural exchange and understanding. In this paper, we focus on the return of Li Ziqi and the Weibo platform to study the strategies and effectiveness of social media in traditional cultural dissemination. The enduring popularity of Li Ziqi even after three years of absence highlights the unique role that social media plays in promoting traditional cultures.

II. RESEARCH METHODOLOGICAL DESIGN

This article is based on the online text of topics related to Li Ziqi's return. Li Ziqi's return work generated significant topic variations in short time. Her last return worked reached top of the hit list on several platforms and fans were more than 5 million in one month. The communication characteristics of this case have triple research value: first, image remodelling path of traditional cultural communicators in unexpected events, second, typical pattern of audience emotions at high attention and thirdly adaptability of short videos to cross platform communication. This provides analyses for Cultural Communication in new media scenarios. It provoked heated discussions about "Returning to top stream", "content innovation in agriculture and fisheries" and "brand controversy follow-up". IT also promoted public discussion on how its content influences traditional culture dissemination.

Using the third-party data capture tool Descendant Collector we collected data for Li Ziqi's return topic. First, we set search conditions through Jieba filtering option with Li Ziqi's return keyword as query keyword and time limit is 12 November 2024-1 December 20 24. Next, choose fields. Crawled fields are user name, posting time, tweet content, number of likes, retweets and comments of each Tweet. Finally, use crawled data. Six duplicate comments are removed and shorter (less informative) comments will be deleted to ensure that each comment has some analytical value. We obtained 45,550 pieces of data in this data collection. Preprocesses comments were segmenterated using Jieba Segmentation tool, then lexical annotation and deletion of deactivated words. Lexical annotation was performed on the comments after segmenting and removal of words, and word frequency statistics were used for sentiment analysis and topic extraction.

III. LI ZIQI'S RETURN TO THE TOPIC OF ANALYSIS

A. Analysis of Communication Trends

The word frequency analysis and visualisation of the microblog text on the topic of "Li Ziqi's return" are shown in Fig. 1. The core discussion focuses on the topic of the character's return ("Li Ziqi", "return"), the featured elements of the work ("raising bamboo rats", "non-legacy"), and the audience's emotional expression ("difficult to be pacified", "anticipation"). The high frequency of the word "raised bamboo rats" reflects the audience's concern for Li Ziqi's idyllic narrative works, while the high frequency of "non-heritage" highlights the public's general recognition of its cultural communication value. These high-frequency words not only reveal the core issues of the topic, but also

provide an important analytical dimension for exploring the audience feedback mechanism of cultural communication.

Fig. 1. Li Ziqi's return to the word inscription cloud.

The spreading trajectory of the topic Li Ziqi's return is typical social media hotspot law. The latest simulation based on the improved SEIR model shows that nonlinear interaction between user interest decay and secondary propagation triggers generate discontinuous propagations waves [1]. As shown in Fig. 2, after Li Ziqi released his return video on 12 November, the topic heat rapidly rose to the peak within 48 hours (14 November) and users discussed details of the video. Then attention fell back slowly, and returned daily on 24 November. A discontinuous propagation wave appeared on 28 November and another small peak may be due to users' expectation of future content fermentation, which might reflect both rapid flow of attention on social media and constant influence of cultural material.
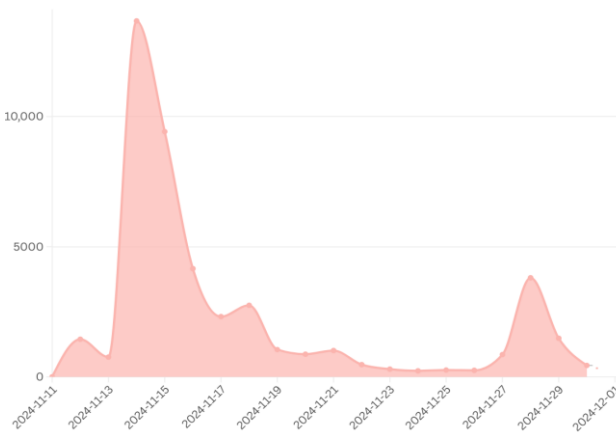

Fig. 2. Hot trend of discussion topics on the return of Li Ziqi.

B. User Response Analysis

We can see from the blog post type chart of Li Ziqi's return topic that it has three phases, like Fig. 3: burgeoning-sedimentation-interaction. The stage characteristics of user behaviour from explosive growth to deep interaction are consistent with the hierarchical evolution of individual participation mode in the creative economy on digital platforms where users shift from short term emotional release to long term value co-construction under technology empowerment [2]. At the beginning of topic fermentation, comments increased by up to 446 times in 24 hours. Posts, Retweets and Comments grew by different numbers over two days as well, the number of Retweeks reached even higher levels after heat abated, because users share strong emotions about Li Ziqi return, spreading Remarks/Recomments.
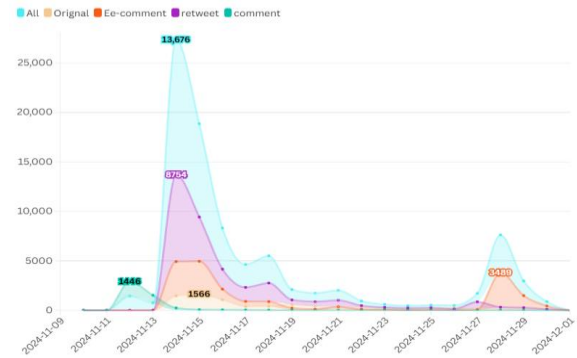

Fig. 3. Trend of blog post types.

During the process of topic discussion, especially during the core period when the topic heat climbs-i.e., the period between day 2 and day 4-the number of retweets and comments shows a continuous upward growth. Then, opinion leaders and key nodes assisted in spreading the topic from a single issue to sub-themes, creating symposia for discussion. Some of the media comments are shown in Table 1. This high interactivity speed up the spread of the subject as well as the direction of public opinion and topic evolution. Participating the audience builds aesthetic cognition, develop community relations and reproduce cultural meaning.

The evolution of the communication trajectory reveals the transformation of the audience interaction mode. During the topic fermentation period, the audience gradually shifted from topic discussion to value co-construction. A participatory communication ecology is formed through interactions such as aesthetic exploration, emotional resonance narratives and cultural value discernment. This change not only proves that high-quality cultural content can break through the dilemma of "information overload", but also reflects the vitality of traditional cultural IP in the digital age. With the transformation of users from "content consumers" to "value interpreters", the dissemination of traditional culture will change from "traffic" to "cultural identity". The quality of traditional culture will be upgraded from "traffic" to "cultural identity".

C. Effectiveness of Cultural Dissemination

Sentiment analysis helps to understand the patterns of information dissemination on social media platforms by identifying and analysing sentiment comments, opinions and other textual forms in social media web corpora [3]. The overall distribution of users' emotions can be clearly observed from the emotion distribution chart of "Li Ziqi's return" topic, as shown in Fig. 3. Among them, the proportion of neutral sentiment is as high as 70.64%, occupying a dominant position. This reflects that most users maintain a rational and neutral attitude towards the topic. Among the non-neutral emotions, positive emotions ranked first with a share of 12.27%, which strongly confirms the supportive attitude of the user community towards the return of Li Ziqi. Expectation, as an important part of positive emotions, occupies a prominent position in the overall distribution of emotions, which further highlights the users' expectation for the return of Li Ziqi.

In contrast, the overall proportion of negative emotions is not high. Among them, sadness accounted for 5.05%, anger for 1.99%, fear for 1.32%, and surprise for 1.42%. Although

these small amounts of negative emotions exist, they do not form a dominant trend. This distribution of emotions reflects that users highly approve of Li Ziqi's return, and more deeply reflects the contemporary society's re-examination and recognition of traditional cultural values.
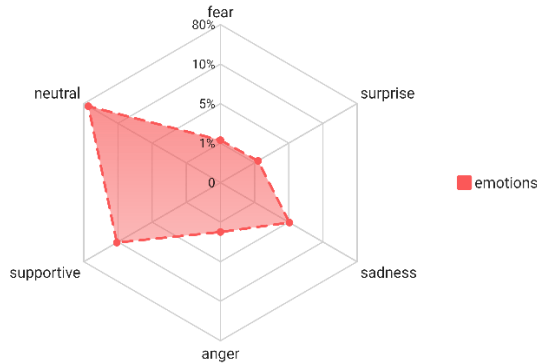
From the overall emotional tendency of the topic discussion, users showed a strong sense of cultural belonging to the return of Li Ziqi. This reveals the deeper logic of cultural consumption in the new media context. That is, when audiences form a stable value identity with content creators, their emotional accounts can still maintain a positive reserve even in the case of a long period of suspension. In particular, the dynamic balance between the wait-and-see attitude implied in the neutral sentiment and the positive sentiment, and this emotional tension may affect the threshold of content innovation after the IP reboot-creators need to continue the established cultural aesthetic symbols while responding to the iterative aesthetic needs of the audience in the digital era, which poses a challenge to the modern translation of traditional cultural IPs. This puts forward higher requirements for the modern translation of traditional cultural IPs.

Fig. 4. Distribution of netizens' emotions.

Table 1. Media perspectives

number	blogger	Release time	Contents of the communication
1	headline	2024-11-14 18:42	Li Ziqi has returned, after a three-year hiatus, once she came back she was a hotspot, and even until now she has been the top stream of China's foreign cultural propaganda.
2	Sina News	2024-11-16 10:56	Micro-interactive: What attracts you most to the video of Li Ziqi?What does the return of Dick Li mean?Why do people still love to watch Li Ziqi so much from 12 November to 13 November, Li Ziqi three consecutive shifts, has released a large paint video forest cloakroom Shu brocade and velvet flowers
3	People's Daily Online (PRC newspaper)	2024-11-29 09:40	Li Ziqi's return, the People's Daily published an article to let Chinese culture better become a top stream not long ago, Li Ziqi re-released his work, works rich in Chinese cultural elements, Chinese aesthetics to attract a large number of overseas fans.The Chinese nation's five thousand years of civilisation history is the thick family background, is our enhancement of the influence of Chinese civilisation dissemination power influence
4	Sina's Hot Spot	2024-11-15 22:27	How much money has Li Ziqi made in three years of suspension? Excluding the three newly released videos, the total number of plays of the videos posted by Li Ziqi before was 3.214 billion. In other words, the number of plays of the videos released before Li Ziqi's hiatus is about 294 million times.
5	China Daily (an English language newspaper)	2024-11-14 18:42	Li Ziqi's return to Lebanon netizens message cried: thank you for this war world has brought a good November 12, Li Ziqi stopped three years after the comeback, a single video playback volume quickly exceeded 100 million, detonated the whole network. Its overseas video account is also synchronised with the update, fans around the world in tears
6	Sina on mobile phones	2024-11-16 10:38	What does the return of Li Ziqi's fire mean? Why do people still love to see Li Ziqi so much according to a reading in recent days, to say that the video platform traffic harvester, non-renewed after three years Li Ziqi belongs to. From 12 November to 13 November, Li Ziqi continuously three more
7	Sina Circle	2024-11-15 09:29	Big pattern wow Li Ziqi said full of spring is only spring November 12, stop changing for 3 years Li Ziqi return, her work is full of love and deep understanding of traditional culture. In the past two days, Li Ziqi's video interview three years ago also caught fire, and she responded to the emergence of a large number of imitators at home and abroad
8	Morning Post (newspaper)	2024-11-19 07:15	Experts say that Li Ziqi absolutely no meal replacement experts say that Li Ziqi is a real IP short video top stream after three years, Li Ziqi return, and quickly become a network hotspot, just two days the whole network overnight up powder nearly 4 million, the total number of fans more than 100 million. Many netizens exclaimed: familiar idyllic style and Chinese flavour again
9	Cover Story	2024-11-16 22:30	The return of Li Ziqi is still the top stream Li Ziqi's work is full of root-seeking poetry after 1,218 days, the former Internet top stream Li Ziqi returned. The first video of her comeback hit a record of over 100 million plays in 5 hours. The sentiment of chasing far away and returning to the field is the peach source of every ordinary person's soul.

IV. ANALYSIS OF LI ZIQI'S CULTURAL COMMUNICATION STRATEGY ON THE MICROBLOGGING PLATFORM

According to the 2024 Chinese Cultural Symbols International Communication Index Report [4], Chinese cultural symbols and their related content have shown remarkable growth in international communication, both in terms of number and audience, reflecting the strong international communication influence of Chinese culture. Phenomenal communication examples such as "Black Myth: Wukong" mentioned in the report not only successfully prove that Chinese cultural symbols have great potential in the context of contemporary international media, but also provide valuable insights for us to innovate in the international communication of Chinese culture. In this context, Li Ziqi, as a notable case in the international communication of Chinese culture, is of great research value in terms of the cultural communication strategies implemented on the microblogging platform.

A. Personal Image Construction and Cultural Symbol Production

Gertz's theory of cultural interpretation states that culture is a system of concepts expressed through a system of symbolic signs [5]. This theory is verified in Li Ziqi's works. She transforms abstract cultural values into perceptible symbols of artifacts, behaviours and relationships. She weaves a cultural network through occupation, ethics and vision, creating and presenting vivid personal images. The story depicts a unique image of a "new type of farmer" through farming and creative activities such as sowing in spring and harvesting in autumn, and making handicrafts. In the story, the warm exchange between grandparents and grandchildren naturally incorporates the traditional virtue of filial piety, which gives people warmth. She has also cleverly added elements of traditional clothing and handicrafts to create a highly recognisable cultural icon that leaves a deep impression. Such creations not only demonstrate a deep cultural heritage, but also successfully portray her unique personal charm.

In addition, through the symbolic restructuring of the new media context, traditional cultural elements have gained new interpretative space [6]. This symbolic exchange not only creates an aesthetic system, but also establishes a channel of meaning between tradition and modernity, providing an innovative practical path for cultural inheritance. In terms of scene construction, Li Ziqi's work builds a multi-level immersive system. She skilfully integrates multiple scenes, such as courtyards, farmlands, and stoves, into the spatial layout, and adds vivid natural sounds to truly recreate the traditional life. In terms of time, she choreographed the content according to the lunar calendar, visualising the deep cultural essence of the festivals into a perceivable practical process. At the interactive level, she adopts a first-person narrative perspective, which greatly enhances the audience's sense of immersion and deepens their knowledge of traditional culture into an immersive experience. Such a time-space intertwined narrative structure successfully facilitates the effective transformation of traditional cultural elements into modern contexts.

B. Narrative Innovation and Cultural Translation in Content Production

Based on the observation of the dissemination of non-heritage in digital media, Li Ziqi's content is characterised by the transformation of cultural narratives. She breaks away from the traditional "text narrative" mode and uses a new narrative system dominated by visuals. The zoomed-in camera shows the fine texture of Shu embroidery, and through the smooth images, one can fully appreciate the production process of Shu embroidered cheongsam from reeling to the finished product. This narrative, which weakens the verbal description and strengthens the visual representation, not only maintains the authenticity of the craft, but also realizes the universality of cross-cultural communication.

"Translation" is a term used in linguistics to refer to the special act of translating one text into another through the medium of language [7]. Cultural translation in the context of the Internet is a layered progression of information transmission and translation, a transformation of traditional culture into Internet-mediated forms. At the level of cultural translation, Li Ziqi achieves a double transformation through the creative use of imaging technology. High-definition photography magnifies the details of traditional crafts, such as visualising the dynamic process of bamboo weaving. While light and shadow scheduling and compositional design transform the ancient traditional elements into the visual language of Xinyang. The technology-enabled narrative not only perpetuates the core value of craftsmanship, but also completes the aesthetic connection between traditional culture and modern context.

Li Ziqi's work builds a communication chain of "craft presentation-emotional resonance-value transmission", transforming a one-way cultural display into an immersive experience process, revealing the unique value of interactive narratives in cultural communication [8]. The audience can not only see the moving images of the moulding of the bamboo gabions and the shuttle of the embroidery threads, but also perceive the spirit of the craftsmen's dedication and perseverance through the visual symbols. This decentralised narrative mode provides a practical path for the living heritage of traditional culture in the digital age.

C. Strengthening Mechanisms for Communication Effectiveness

Based on the observation of the optimisation strategy of digital communication ecology, Li Ziqi's works present a two-way innovation of platform adaptation and cultural reconstruction. In terms of communication strategy, she is adept at using long videos to provide a comprehensive display of craft aesthetics. Through the combination of graphics and text, she refines the cultural elements and breaks down the complex processes with dynamic illustrations, thus forming a gradient content supply structure, constructing a multi-level content system and realising the efficient transmission of information. This multimodal expression effectively matches the communication characteristics of different platforms, preserving the integrity of traditional culture while adapting to the reception habits of the fragmented era.

In terms of cultural inheritance, Li Ziqi's innovative path is

reflected at two levels. Technological dissemination, which visually breaks down the process and provides learners with intuitive examples of practice, effectively reducing the difficulty of mastering traditional skills. Emotional connection, using idyllic imagery to create a cultural memory space with modern characteristics. The combination of skill inheritance and emotional inheritance not only preserves the purity of cultural genes, but also establishes a living inheritance path for traditional skills.

V. SUMMARY AND RECOMMENDATIONS

A. Differentiated Positioning and Precise Communication Strategy

In the social media communication ecology, traditional cultural communication should construct a set of differentiated value positioning [9]. The main body of communication should base itself on cultural resources, analyse audience profiles and carry out communication at different levels. When targeting cultural research groups, they should focus on explaining technical principles; when targeting young audiences, they should strengthen the design of aesthetic experiences; and when targeting international audiences, they should endeavour to build a cultural cognitive schema. This hierarchical positioning strategy not only avoids content homogenisation and competition, but also activates the communication potential of different circles.In the practice of personalised communication, the creative logic of "cultural genes + scenario adaptation" can be applied to deconstruct traditional elements into cultural components that can be embedded into modern life, such as the symbolic grafting of the festival culture with the urban lifestyle, so as to realise the value of regeneration of traditional culture in the contemporary context.

B. Content Innovation and Aesthetic Translation Path

Enhancing the effectiveness of cultural communication through the twin mechanisms of innovation in content and aesthetic translation [10]. The first is semantic re-creation in content creation, which involves constructing a transformation model of "classical theme-contemporary interpretation". This involves the construction of a "classical theme-contemporary interpretation" transformation model, in which ancient records are transformed into intuitive narrative expressions, for example, the descriptions of craftsmanship in Tian Gong Ka Shi are transformed into vivid moving images. The broadening of aesthetic expression is also crucial, as it requires the use of multi-sensory design to create an immersive experience environment, integrating classical aesthetics with modern digital technology in the audio-visual dimension, while subtly incorporating cultural cognitive elements in the interaction design. This kind of innovation is not a simple reproduction of tradition, but a contemporary manifestation of cultural genes through media technology, so that the audience can complete the internalisation of cultural cognition in the aesthetic experience.

C. Participatory Communication and Feedback Optimisation Mechanisms

Cultural communication in the social media era should build a closed-loop system of "creation, dissemination and feedback". In order to enhance interactivity, users can be guided to participate in depth by setting cultural decoding tasks. For example, by opening up craftsmanship and providing virtual experiences, we can create a hands-on experience path for knowledge transfer. In terms of feedback mechanism, a three-dimensional evaluation system can be built to monitor communication heat, analyse emotional tendency and measure cultural awareness. Based on dynamic data to establish a strategy iteration model, for example, when monitoring the cognitive blind spot of young groups on a traditional culture, AR decoding applications can be targeted for development. Transforming audiences into cultural co-creators can achieve the transformation of communication effects from short-term attention to long-term recognition.

CONFLICT OF INTEREST

The authors declare no conflict of interest.

AUTHOR CONTRIBUTIONS

Jin Wu proposed the research topic of "Research on Chinese Cultural Communication Strategies on Social Media Platforms," designed the research plan, and provided guidance on the thesis; Can Wang collected data, conducted data analysis, and wrote the first draft of the paper; both authors had approved the final version.

FUNDING

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